Author: Clayton Ogilvie at _HDQ1
Date: 3/12/98 7:48 AM
Priority: Normal
TO: RCROWDER (INELMAIL.RCROWDER) at _EMS
Subject: Re[2]: Harold Weisberg (Whitewash Series of JFK Assassinatio
---------- Message Contents ----------

As soon as I am authorized to share I shall.

Thanks for the reply.

Clay O.

Hi Clay,

Sure... Harold's work sounds interesting. Harold can submit work to me for consideration via E-mail sample chapters, Acrobat PDF files or by simply mailing me a non-returnable manuscript at:

Wm. Rory Crowder
Campbell McMath
3221 29th West
Seattle, Washington 98199

Best Regards,

Wm. Rory Crowder
Campbell McMath

P.S. Please feel free to email me for additional information if necessary

Clayton Ogilvie wrote:

> Harold Weisberg is looking for an agent to represent his interests before
> publishers. He has self-published several books on the Kennedy
> assassination investigation: Whitewash and Whitewash II (picked up by
> Dell), Photographic Whitewash, Whitewash IV , and Postmortem
> (self-published), and Never Again! and Case Closed (picked up by Carroll
&
Graf Harold has written a book critiquing Sy Hersh's "Dark Side of Camelot" > that is titled, "Hersh-it". I have retyped his manuscript first draft
> into a computer (WordPerfect) and he is currently editing this draft. He
> is looking for an agent for it. He does not have Internnet or computer
> capability. Please contact me with your mailing address so that I might
> forward the information about your capabilities for his consideration.
>
> Thank you.
>
> Clay Ogilvie
> Ogilvic@INEL.GOV

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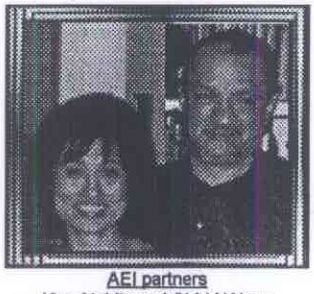

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Campbell McMath Literary Agents

Introduction

As a literary agency, We view our logical role as fulfilling a number of important functions:

- Preliminary manuscript evaluation and assessment
- Accurately predicting the eventual artistic merit and commercial appeal of the best work which is presented to us.
- Recommendations regarding major manuscript opportunity and liability themes
- Active consulting in the creative development process to evolve the manuscript to its "highest and best" final form
- Identify, contact and follow-up with key opinion shapers and reviewers for marketing and promotional purposes.
- Creating presentation graphics and a professionally formatted manuscript appropriate for submission to influential editors at elite publishing houses.
- Creating a professionally produced web site of artistic merit, suitable for consulting and manuscript promotional purposes
- Elite publishing house target marketing
- Negotiation of distribution rights, advance and royalty income agreements
- Creative ongoing publicity and promotional campaign work in support of the publishers efforts to achieve widespread distribution of published work.

RORY CROWDER
E-MAIL

My vision of the creative process is shaped by my own experiences as an artist, creative art director, film maker, photographer, multi-media producer, writer, and poet.

Having been a producing professional in the arts for 15 years has given me a unique perspective and a great deal of respect for the creative process, as well as insight into what it takes and what the process is to create "impact" fine art and literature.

Concept:

Our vision of what we initially hope to help authors achieve is to evaluate and identify literary works of creative genius which are presented to us from the standpoint of literary style, artistic merit, message / content assessment, creativity and originality of critical thinking, dramatic impact, and an opinion of the relative literary and philosophical significance of work which is presented.

Simply put, during the preliminary evaluation process, we provide the author with an honest perspective of how powerfully written a manuscript may be and an assessment of the likely outcome of the process of attempting to publish and, ultimately achieve significant distribution of the manuscript in its current form.

As an artist, we realize that it is very easy to lose perspective on the relative value and level of creative genius which may be contained in your work.

Author:

If we find your work to be compelling; as we read it, we will make notes about what we like, what we as the reader want to know more about, what elements we think should be added or further developed, areas where we suggest addition through subtraction, storyline and character development assessment, etc...

There are many textural layers of construction in a good manuscript and we will give you an honest valuation of where we think you stand in the process of developing your manuscript to its logical final form; including telling you when to take a break, and set the work aside.

As an artist, once an author falls in love with a work and feels that it is finally at a high level of artistic achievement, it's understandable to want to continue to work with it because it means as much as it does to the author. However, one of the reasons Picaso was a great master, is that he also knew when to put down the brush. Often time is better spent working on a new project and giving someone else the chance to view your work with fresh eyes.

Agency

Leonardo Da Vinci proposed that in order to properly view and observe the relative significance of something, it is often necessary to step back in order to view the small variables that with a longer view seemed to stand out versus the rest.. He observed that these were often the variables of greatest significance..

If we do not feel an affinity for a particular piece, we won't say.. "you know those irons you have in the fire? well.. take those irons out, and put this manuscript in..". We will tell you why we think your manuscript misses the mark or advise you that we think that your work, in its current form, falls outside of our area of expertise and critical valuation perspective.

We seek to collaborate with work that really IS a piece of significant literary art.. work which is of substantial literary and artistic achievement. While we may represent many more authors, at any given time, we limit our agency to handling 5 to 10 active works in the development process. We want to work with authors that are excited about what they are achieving, at the point in time where the creative process is really working for them.

Manuscript

In working with a variety of artists and authors, we have observed that in each project, there often seems to come a point in the creative process where the author struggles, seemingly trying to "puke out" work or a rewrite which is of significant value. Then, after the right gestation period, almost magically, the work literally seems to write itself. It "rolls out" in almost its finished form, and seems to take on a life of its own. This is the point in the creative process when many of the really important decisions are often made, We appreciate the opportunity to collaborate with the author, at this point in the creative process, because we view it as a tremendous opportunity to make a high level contribution to the eventual successful outcome of your project.

There is a certain magic involved in the creative process which we find personally and professionally satisfying.

From a publishing standpoint there are an immense number of publishing houses. However from a practical standpoint, there are relatively few in the marketplace that demonstrate the capability and the absolute commitment to quality of presentation necessary to create an artistically pleasing book.

Publisher

In the genres we have expertise in, the truth is there REALLY are only a relative few number of elite publishing houses that are not only committed to producing a high quality book, but very importantly, also possess the ability, resources and strength of market presence necessary to "move the market" in an effort to help the author successfully achieve widespread recognition and distribution of their work.

Of obvious significance in this highly orchestrated process, is the chilling realization that an author is often fortunate to receive a single opportunity to make a favorable impression in this decidedly limited universe of powerful opinion shapers.

Understanding the carefully considered process of how to graciously convey a highly positive first impression is tremendously important to successfully transacting in this obliquely stratified marketplace.

Market

One of the key elements of our job is to help the author get "dressed for the party".. to put forth a "high impact" manuscript which demonstrates obvious artistic merit and broad based commercial appeal, and to effectively market the manuscript by presenting it to a carefully selected group of highly influential editors at the elite publishing houses which have recently demonstrated impressive success publishing and marketing comparable works.

In a remarkable study in contrasts, we are simply not interested in participating in an exercise in futility; where we struggle to ultimately get something published only to watch the book ultimately not get distributed. We consider this to be the ultimate disservice to the author. When we sell the rights to your book to a publisher, there is nothing sadder than to lose the rights to a potentially valuable asset for some indeterminate period of time, and then helplessly watch as the publisher fails to commit the necessary resources to produce an esthetically pleasing product and make every effort to achieve wide distribution for the published work.

"Knoweledge making its bloody entrance" or hanging earings on the pig

Downside

We do not want to be a party to any scenario where good books go to die.. The agent takes the book in unfinished and unprofessional form, submits it to the wrong series of publishers and editors, negotiates a deal for very little upfront money and a below value royalty income stream, ties up the publishing writes innapropriately, and then stands by and watches as production is delayed indefinitely, the rights are tied up indefinitely, the publisher ultimately publishes the work, fails to commit the resources in the production and distribution process, and ultimately produces a short production run and the book dies on the shelf.

The author loses control of their work for a significant period of time, receives little return on the project, and suffers the disillusionment of the entire process. We would rather see a work go unpublished and allow the author to retain the publication rights until a more favorable marketing opportunity develops.

Submittals

Another unfortunate situation we see in the publishing process, occurs when an an author in the midst of anxiety, egocentricity and lack of perspective, is tempted to rush an unpolished or unfinished manuscript to the marketplace and effectively blow their opportunity by shopping the manuscript at a premature point in time. The reality is, the manuscript or the author is seldom taken seriously and often the opportunity for successful evolution of the manuscript into its final published form is blunted or simply lost... a classic illustration of "knowledge making its bloody entrance".

Writing a book is one of the few opportunities to create art without an inherent deadline. The author literally has the opportunity to let the work marinate and evolve via the natural process of self discovery and allow the work to mature to its highest form, prior to presentation.

Terms:

Fees:

Fees are 15% of domestic rights, 20% of foreign rights
We charge an additional 5% of domestic rights to act as a colaborative consultant for work which is obvious merit but which requires significant restructuring.

Areas of interest:

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- Thriller / Espionage
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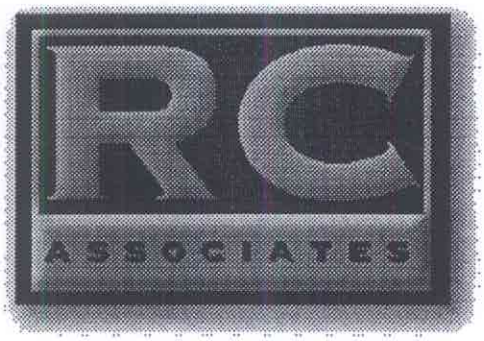

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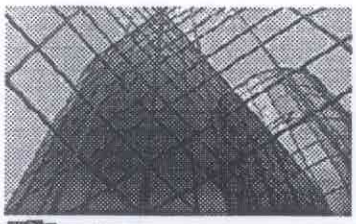

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In addition to publishing online, Writers Network advertises in newspapers, magazines and other publications to promote writers in the international marketplace.

As a literary agency, Writers Network pursues publishing contracts and job opportunities for writers through an exclusive industry network. Publishers are invited regularly to review the literary talent at Writers Network.

As an Internet publisher, Writers Network also sells writers' work directly to the public. Readers may purchase complete works through this online publication.

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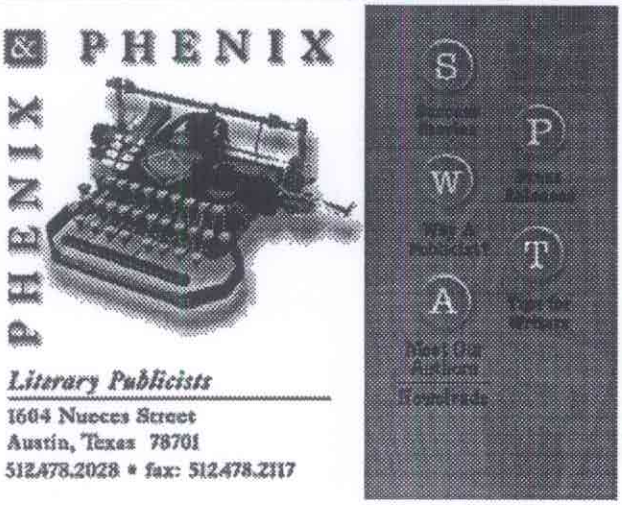

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Send the items identified in the Non-Fiction Submission Guidelines and mail your submission to the address shown on that page.

Along with any submission, prospective clients should *always* enclose a Self Addressed Stamped Envelope (SASE) with sufficient postage for us to return the work if the need should arise. Due to the volume of mail we receive daily, we can neither consider nor respond to submissions that arrive without a SASE containing adequate return postage. Limited storage facilities force us to recycle submissions that arrive without a SASE.

To *speed* our response to you:

Important: We do not consider e-mail submissions (outlines or synopses and chapters from a manuscript.) Though we respond to e-mail queries as quickly as possible, there are complications with the format and overall readability of actual submissions that arrive electronically. These problems make it difficult to properly evaluate works submitted in this fashion. Experience has taught us that reading works submitted electronically nearly always reflects poorly on works which might otherwise be viewed favorably. Consequently, we only consider submissions that arrive via U.S. Mail.

Mailing Suggestions: We encourage sending submissions in the U.S. Postal Service's sturdy, uncorrugated cardboard, Flat-Rate Priority Mail mailers available ***free*** at most post offices throughout the United

States. They're economical, very user-friendly, and more than adequate to accommodate all fiction and non-fiction submissions as described under Fiction Submission Guidelines and Non-Fiction Submission Guidelines.

Please do not send postage meter strips,* cash, money orders, or checks in any form instead of the postage required to either send a reply to you or return your work in the event that we may not be able to offer representation.

Please do not send any submissions via Certified Mail, Registered Mail, or Insured Mail. Doing so most often results in delaying delivery to us considerably due to the signature required upon receipt.

Though some prospective clients mail submissions via Express Mail, we do not encourage doing so. This almost always delays our response rather than speeding it. Prospects who insist on using Express Mail should **be sure to sign the Waiver of Signature** line, which is not particularly obvious on the Express Mail document that must be affixed to all Express Mail. Otherwise, your parcel will not be delivered for several days due to the signature required upon receipt.

Experience has taught us that it's not a good idea for prospective clients who want their entire submission returned if we are unable to offer representation to put the agency's return address on their return envelopes or mailers. This has resulted in parcels being returned to the agency for insufficient postage. However, without the agency's return address on the envelope, the USPS would have forwarded the work to those parties marked "Postage Due." Unfortunately, we're forced to recycle any such parcels that are returned to us for insufficient postage.

* Postal workers can and often do refuse to accept postage metered mail unless the article is presented to them on the same date as that printed on the postage meter strip.

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Authors' Information Center

Revised: December 14, 1997.

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We look forward to hearing from you.

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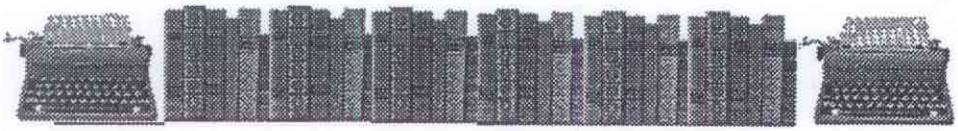

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Company Plan|Marketing Strategy|Manuscript Guidelines|Personal Profiles

Fee Schedule|Agency InfoGuide|Literary Links|Clients Page

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Terms & Fees: see our fee schedule.

Member: Kansas City Professional Writers Group

Tips: Obtains new clients through unsolicitied queries through mail and internet address. Query w/SASE before sending ms. In your letter be concise, but write a blurb that will grab our attention.

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The truth is many agencies charge fees for many different reasons. Whether there are agencies out there that have dark and questionable motives by charging fees, we cannot say, but the vast majority of fee-charging agencies do not, and those that do are eventually found.

Literary agencies maintain their existence by making sales for clients and earning their commissions, and our partner agents are kept very busy doing just that. We are interested in new authors, and we are taking on new clients all the time, but it takes time and resources to read the manuscripts of writers we are not familiar with. We have a staff of professional readers for all genres with extensive English backgrounds that we contract to read manuscripts, and they require fees. They are all local readers, are members of the Professional Writers' Group of Kansas City, and in some instances are on the English Staff at local colleges. All manuscripts with market potential are then read and evaluated by the agents, who in turn extend a contract offer to the writer.

Wolcott Literary does charge reading fees, unless you have previously been published in the same field or genre by a non-subsidy publisher*, but there are benefits in doing so and they are two-fold. 1.) We GUARANTEE to read and evaluate each and every manuscript we request to see within 45 days. We are aggressively seeking out new talent for representation, and we understand how much of an asset timely and personalized responses from agencies can be to the writer. We are expanding our agency rapidly, and a great percentage of the manuscripts we review are selected for representation. 2.) Agencies that do not charge reading fees are usually agencies that have been around a long time. Yes, there is no doubt that they too can sell your novel or screenplay, but they can be extremely selective because they already have a full clientelle list of celebrities and/or published authors, and will often allow your manuscript to sit in their slush pile for an indefinite time. And then, once they get to it, if your manuscript needs some work, no matter how talented your writing was, they will just send it back to you...months later, and with a form letter attached. If we see something marketable in your writing, even if there are flaws or format problems, we will work with new writers to get their manuscripts into the shape they need to be in for approaching publishers.

We're sure you'll agree that we have a very competitive commission percentage at ten percent for domestic and Canadian sales, (the market average is 15%). Both of our partner agents bring with them years of experience necessary to promote your literary works, get them sold and to negotiate the best deal they can with publishers. See our Personal Profiles link for personal information on our agent, and we hope to hear from you soon.

Specifics: The agent receives a 10% commission on all domestic and Canadian sales, and a 20% commission on all foreign sales. We offer a written contract which is binding for 1 year.

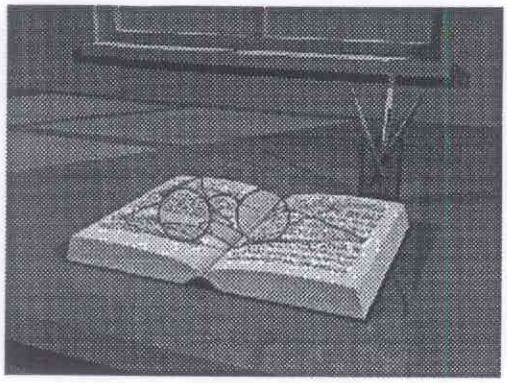
Fees: Charges $150 reading fee for outline and full manuscript. $50 for short stories to 10,000 words. Detailed criticism included in reading fee. Upon acceptance charges for postage and photocopying only, to an agreed-upon monthly maximum unless otherwise approved by the client. Receipts for all postage and photocopies are sent to the client. There are NO hidden fees. The ONLY money we earn is our commission from the sale of your works!

Back to Home Page.

Be sure to look for us in the 1997 edition of the Guide to Literary Agents by Writers Digest Books!

***The reason we say "non-subsidy" publisher is because many times the large American and British publishing houses don't consider a book published by a vanity press a legitimate publication of one's works. Since a subsidy publisher will publish anyone's books who has the money, it actually works against us when we use them as credits you've received.**

Web services provided by Sunflower.



Welcome to Adler & Robin Books Literary Agency

HOT NEWS: *War of the Roses* Sequel Optioned for $1 Million

Here's our client and book list so you can see what we've been up to lately. We've included some other useful information, including how to write a book proposal, sample book proposals, how to promote your book, working with your publisher, secrets of publishing contracts, an FAQ about agents and publishing, hot topics for computer books, how much computer book publishers are paying, a sample author collaboration agreement, and who's who at Adler & Robin Books. Feel free to email us. Enter our Worst Book Idea Contest. Be sure to see our new report on banned books. Want to see what Rosie O'Donnell said about Bill Adler, Jr.'s book, *Outwitting Squirrels*, when he appeared on her show? We also have a page about time travel fiction. Bill Adler, Jr., President of Adler & Robin Books, is one of the very few literary agents who is also a bestselling author. His books have sold hundreds of thousands of copies.. We have a list of some of our favorite books about writing and getting published.

How many literary agencies are run by an agent with real talent? Just one.

You can also purchase our clients' books directly from our web site's book store. We have prepared a print edition of The Successful Literary Agent's Guide to Getting Published which you can order from us. We have another valuable, special report: Inside Publishing: A Rare and Revealing Behind-the-Scenes Book by a Well-Known Author's Agent About Publishing and its People That Only an Insider Could Write.

Adler & Robin Books and its sister agency, Bill Adler Books, have been representing authors since 1960. Over the past thirty years we have represented hundreds of books, with dozens of national bestsellers. We have been responsible for perhaps more bestsellers than any other agency in the country. We are also the premier literary agency for computer books.

Adler & Robin Books represents computer books, fiction and nonfiction. Be sure to review our submission guidelines. We've posted some proposal writing tips from top editors.

We have represented Dan Rather, Mike Wallace, Senator Robert Dole, Dick Clark, Helen Hayes, Ronald Reagan, Nancy Reagan, Senator Gary Hart, Defense Secretary William Cohen, Jeff Smith (The Frugal Gourmet), Mr. Food, Larry King, Mickey Mantle, PowerBar, Nolan Ryan, Pelé, Phil Donahue, Howard Cosell, Robert MacNeil, Warren Adler, The New York City Ballet, Sally Jesse Raphael, Steve Allen, Tom Shales, Tom Seaver, Willard Scott and others.

Some of the computer books we have represented include: *Developing Applications with Clarion for Windows, The Computer Support Directory, Kidnet: The Kids' Guide to Cyberspace, Dr. Tom Linden's Guide to On Line Medicine, The Complete Guide To The World Wide Web on Prodigy, LotusNotes Certification Study Guide, The McGraw-Hill Internet Training Manual, The McGraw-Hill Web Training Guide, Enhancing Your Own Netscape Web Pages, Managing and Tuning Distributed Databases, VRML Programming, Internet Programming with Java, Intranets, Programming HTML, Advanced Java Programming, The African-American Resource Guide to the Internet, The Common Sense Guide to Computer Security, Moving Worlds, Using Visual Basic Script to Create Internet Applications, Java Server Programming Events and Database Options, Intranet Firewalls, The Office 97 Internet Developers Toolkit*, and *Windows NT Kernel Mode Essentials: Building a Foundation in Windows NT Drivers* and others.

Bill Adler, Jr. is the President of Adler & Robin Books. As the author of over 12 dozen books himself, some of which have sold hundreds of thousands of copies, (and the inventor of many more), Adler is one of the most creative forces in book publishing.

HOT NEWS

The Stage Rights to the Original The War of the Roses Have Been Optioned to 20th Century Fox for a Musical

More about War of the Roses

The books we have represented.
The Outwitting Series
Computer books we are looking for
Read what top editors have to say about getting published
Great Books About Writing and Getting Published
How to write a computer book proposal.
How to write a trade book proposal.
How to promote your book.
Who's Who at the Agency
Book Writing Guidelines
Most Asked Questions of Literary Agents (The Literary Agent FAQ)

Pointers about publishing contracts
Sample author collaboration agreement
Online Bookstore
Worst Book Idea Contest
Report on book banning.
Read about Peggy Robin's *How to Be a Successful Fertility Patient*
How much will you make from your computer book?
A sample nonfiction book proposal (*Tell Me a Fairy Tale*)
A second sample nonfiction book proposal (*Your Second Pregnancy*)
A third sample nonfiction book proposal. (*Bottlefeeding Without Guilt*)
A sample computer book proposal. (ActiveX)
Another sample computer book proposal (Linux)
Learn to save a life, learn CPR
Interested in an internship at Adler & Robin Books?
Read about our new publishing company, Robin Books.
We're looking for stories about successful women in business.

If you are considering a submission to us, please read our submission guidelines and legal terms.

Help us with our new book about naming babies.

To top of the web site

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Warning! This is **Abbey House Literary Agency's** home page and is primarily intended to introduce writers with the services we provide. As such, this is an advertisement, and it is our desire that long lasting business relationships will develop with those who transit here.

Now that we have dispensed with the preliminary disclaimer:

WELCOME TO

Abbey House Literary Agency's

HOME PAGE!

Abbey House Literary Agency was created at the end of 1995 by Steve Hattendorf as a way to separate the legal services he provided as an entertainment attorney from the business services he provided as a literary agent.

Having been born with an ear for a good yarn, but without the gift of literary prose, Steve got sucked into the literary agency field by a client whom he helped form a video production company with ties to book publishing. Previous clients also included a book producer and various entertainers.

Steve studied journalism in undergraduate school, wrote and edited the college newspaper, and has written and published various legal and non-legal works since. He received a degree of Bachelor of Science in Business Administration from Loma Linda University in Riverside, California, and a degree of Juris Doctor from California Western School of Law in San Diego, California.

Abbey House Literary Agency seeks dedicated writers who are masters of their craft and tell uniquely original stories.

Services Provided

In a nutshell, the following is an outline of the differences between an entertainment attorney and a literary agent, and a description of the services each provides:

First, some definitions:

1) An agent is: "A person authorized by another to act for him, one intrusted with another's business. . . . One who represents and acts for another under the contract or relation of agency. A business representative, whose function is to bring about, modify, affect, accept performance of, or terminate contractual obligations between principal and third persons. One who undertakes to transact some business, or to manage some affair, for another, by the authority and on account of the latter, and to render an account of it." (Black's Law Dict. (5th ed. 1979) p. 59, col. 1, citations omitted.)

2) An attorney is: ". . . an agent or substitute, or one who is appointed and authorized to act in the place or stead of another. . . . Person admitted to practice law in his respective state and authorized to perform both civil and criminal legal functions for clients, including drafting of legal documents, giving legal advice, and representing such before courts, administrative agencies, boards, etc." (Black's Law Dict. (5th ed. 1979) p. 117, col 2. to p. 118, col. 1, citations omitted.)

3) The practice of law is: "The rendition of services requiring the knowledge and the application of

legal principles and techniques to serve the interests of another with consent." (Black's Law Dict. (5th ed. 1979) p. 1055, col. 2, citations omitted.)

4) A literary agent represents a client in business transactions between the client and third parties (such as publishing companies)--but who does not give legal advice.

The professional conduct of an attorney is heavily regulated by the laws of the jurisdiction where the attorney is licensed. These laws govern advertising and solicitation, client funds, confidentiality, and communications with clients.

No such laws govern the conduct of a literary agent.

The professional conduct of a literary agent who is also licensed as an attorney, is governed by the same laws that apply to the professional conduct of other attorneys licensed in their jurisdiction--even though as a literary agent the attorney is not providing legal services.

Entertainment law is the body of law and legal principles that pertain to the entertainment industry.

The legal services provided by an entertainment attorney to writers generally include: business organization, contract enforcement, copyright infringement prosecution, litigation, securing copyrights and providing legal advice about copyright issues, securing releases and providing legal advice about whether a release is necessary or required, tax advise, and vetting (analyzing a work for defamatory depictions, trademark or copyright infringement, and violations of privacy).

The practice of entertainment law also involves advising the client on the business practices and procedures of the entertainment industry, and acting as a client's agent. Entertainment attorneys generally limit the emphasis of their practices to a niche.

In contrast, a literary agent shops a writer's work to the publishing industry, advises the client on the business practices and procedures of the publishing industry, and collects and distributes royalty payments for the client.

Entertainment attorney provide literary agency services. Literary agents can't provide legal services.

Neither entertainment attorneys nor literary agents provide personal management services.

Abbey House Literary Agency is a literary agency. We do not provide entertainment law services under this trade name.

Literary Styles We Represent:

- Fiction books of all genres and children's books;
- Nonfiction and technical books; and,
- Feature length motion picture screenplays and theatrical scripts.

We do not provide the following services:

- We do not print books. Some literary agencies tout their ability to print manuscripts for their clients after royalty press publishers have rejected the client's manuscript. On the surface, this seems like a noble gesture, however, we believe it may create a conflict of interest between the client's expectation of receiving royalty payments, and the literary agency's desire to broker a

printing job for itself. While there is nothing wrong with self-publishing, **Abbey House Literary Agency** is a literary agency. We hawk clients' manuscripts to royalty press publishers.

- We do not market books to book stores, wholesalers, retailers, jobbers or flea markets.
- We do not develop advertising campaigns for published books.
- We do not perform manuscript marketability critiques. Many literary agencies (for a fee) offer their clients marketability critiques which suggest alternate plot lines, themes or characters to make the manuscript more attractive to publishers. At **Abbey House Literary Agency**, if we perceive that a manuscript is not marketable, we won't accept it for representation. If a manuscript needs editing, we will tell the author. However, please do not confuse editing with marketability critiques. Marketability critiques make the story say what a third party wants. Editing makes the story say what the author intended. If you really want some constructive feedback on your manuscript's plot, theme or characters, ask your mother. After that, save your rent money until your royalty payments come in.
- Unlike some literary agencies, we do not refer writers to ourselves for editorial services, who first come to us seeking literary agency representation. Even though many works can benefit from editing and rewriting, we believe that a possible conflict of interest may arise between a writer's desire to sell a manuscript and an agency's desire to earn an editorial fee for itself. While there may not be anything wrong with agencies that make referrals to themselves, we want to avoid creating the impression of a possible conflict of interest with our clients.
- While we handle scripts for feature length motion picture screenplays, we are not a talent agency and do not handle scripts for television shows.
- No short stories, collections of short stories, poetry, or magazine articles.

Literary Agency Fees

- No reading fees.
- Ten percent commission on domestic (North American) sales.
- Twenty percent commission on foreign sales made through a foreign rights agent.
- Costs are subject to reimbursement.

Query and Submission Guidelines for Fiction, Screenplays and Children's Books

Your work should be finished and completely edited (that means written and rewritten and rewritten and rewritten) before inquiring about author representation. Very few writers can get by with only a couple of rewrites and revisions, so if you haven't rewritten your manuscript at least four times, revised it three times, and had it critiqued by a few of your respected friends who are writers (afterwhich you rewrote the manuscript again), chances are the manuscript will show it and we won't accept representation. A wise person [whose name I do not recall] once said, "Writing is the art of rewriting." If your manuscript was edited by a "book doctor": take

two more rewrites and a critique.

Since your work will generally sell itself, query letters by themselves are rarely useful; therefore, besides a cover letter, initial queries for author representation should include:

1. A copy of the first three chapters of your novel length manuscript, properly formatted;
2. A complete copy of your screenplay, properly formatted;
3. A complete copy of your children's book, properly formatted, with color photocopies of your illustrations if available (illustrations are not necessary for children's books since most publishing companies can match a writer to an illustrator);
4. A one page synopsis;
5. A story outline in paragraph format describing the major points of each chapter (a treatment is not necessary with an initial screenplay query);
6. For theatrical script queries: include reviews from at least three separate productions;
7. An author biography detailing your writing experience and a two or three sentence description of your work (a log line), including its theme and genre; and,
8. A self addressed stamped envelope large enough to hold your material. If you do not want your material returned, a business size envelope with first class postage or an e-mail address will suffice. Writers living outside of the United States of America should check with their local Post Office about International Reply Coupons (IRC's).

Submissions on 3 1/2 inch computer disks are accepted if the files are saved in a WordPerfect 6.0 for Windows format (or an earlier version of WordPerfect), or in a Microsoft Word for Windows 2.x format. For Apple and Macintosh users, our software claims the [untested] ability to open files saved in a WordPerfect 2.0, 2.1 and 3.0 for Macintosh format. However, if you try the Mac method, please transfer your document to an IBM formatted disk first--IBM's don't read Macintosh formatted disks.

No e-mail queries or submissions. Our gadget doesn't do e-mail attachments, and ASCII (DOS) formatted text is a chore to read, especially after an e-mail server works its magic. Think of a query and submission as a resume and cover letter where style and a positive first impression are critical to a successful job search. Hardcopies make your work look the most professional and allow the reader to relax in the comfort of a favorite reading chair--usually far away from the computer. We can coordinate exceptions with writers living outside of the United States of America.

No telephone queries.

We try to get back to the author within two weeks of receiving a work in our office. Factoring

in five days for mail each way, you should have our decision within 24 days of dropping your package in the mail.

After we review the material you submit, we will decide whether to accept the work for representation. Unless we feel that a manuscript has potential for our client list, we cannot give specific criticism.

If we decide to accept a work for representation, a contract between the author and **Abbey House Literary Agency** is required before we will perform any work.

Query and Submission Guidelines for Nonfiction Works

Queries and submissions for nonfiction works are similar to those listed above for fiction works, with the following modifications:

1. While your nonfiction work does not have to be entirely finished, you should have two or three chapters completed before inquiring about author representation;
2. The working title, estimated length, tentative completion date and a list of your sources;
3. An author biography demonstrating your subject matter expertise;
4. A one to three page overview of your proposed work describing it's concept, mission and the unique approach you take with the subject;
5. A description of your work's commercial potential;
6. Compare and contrast, with your work, the major published titles with concepts similar to yours; and,
7. Describe any unique way you envision to promote your work.

Formatting Your Work

The format of your manuscript must look professional. There are a number of guidelines for formatting book manuscripts and screenplays. If it looks smart and professional, use it. If you need help, the following is an example of a format many publishing companies like for fiction manuscript submissions:

Print your manuscript on 8½" x 11" white paper.
Double space the text of the main body of your work.
Avoid fancy fonts. All they do is draw attention to your clever manipulation of your word processor. Instead, use Courier, most people expect it and it's easy to read.
One and one-half inch margins left and right.
One inch margins top and bottom.
First page, flush left at top, include your name, address, telephone number and social security

number, approximate word count and common law copyright statement.
Three and one-half inches down from the top of the first page, print the title of your manuscript, and below that, your name.
Four spaces down, start the main body of your manuscript.
At the top left corner of the second and all subsequent pages, put a header with your last name, page number, and title of the manuscript.

Below is an example:

L. Steven Hattendorf
6960 Magnolia Avenue, Suite 101
Riverside, California 92506
Telephone: (909) 369-6696
Telephone: (909) 683-7010
Social Security Number: xxx-xx-xxxx
Approximate Word Count: xxxxxx
Copyright 1996 by L. Steven Hattendorf, All Rights Reserved

MANUSCRIPT TITLE

by

L. Steven Hattendorf

Body of manuscript starts here. The top left corner of the second, and all subsequent pages, should have a header similar to the following:

Hattendorf-2
TITLE OF MANUSCRIPT

Body of manuscript continues here.

More Legal disclaimers

Disclaimer Number Two: Nothing in this document constitutes a promise or guaranty about the outcome of a client's representation. **Abbey House Literary Agency** makes no such promises or guaranties. Our comments (if any) about the outcome of a client's representation are expressions of opinion only, and, although we may offer an opinion about the possible results, **Abbey House Literary Agency** cannot guaranty any particular result.

Disclaimer Number Three: **Abbey House Literary Agency** makes no promise about the total amount of fees, costs or expenses (if any) to be incurred by a client under any agreement with us. **Abbey House Literary Agency's** estimates about the possible total amount of fees, costs or expenses (if any) are only expressions of opinion. **Abbey House Literary Agency** makes no promise about the total amount of royalties a client can expect to receive under any agreement with us. Such estimates (if any) are only expressions of opinion.

Disclaimer Number Four: The terms and conditions expressed in this web page are subject to change without notice.

All we promise is that we will provide our best service to our clients, zealously represent their interests and keep them informed about the status of their works.

So, now that you've made it almost to the bottom of the page, if you want us to take a look at your work, please follow the guidelines listed above for queries and submissions, and send it today.

If you have a question not answered here, please do not hesitate to contact us via e-mail or regular mail with a SASE. No telephone calls please.

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Abbey House Literary Agency
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E-mail: abbeyhouse@juno.com

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